

# THE BROCHURE SERIES

## OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

MARCH, 1898.

No. 3.

### ITALIAN RENAISSANCE CEILINGS.

IN THE BROCHURE SERIES for June, 1896 (Vol. II., No. 6), was illustrated a collection of eight Italian ceilings of the same period, and similar to those given in the present number. The article describing these plates gives a short account of the developments of Italian art which led to the Renaissance, with especial reference to the use of arabesque, or "grotesque" ornament. The study of classic wall-decorations by Morto da Feltro, Raphael, Giulio Romano and others, and the employment by them of classic motives in ornament, gave an important impetus to the Renaissance. Raphael's decorations in the Loggias of the Vatican were the first important examples of the style, but they were quickly followed by others; and his pupils, prominent among whom were Romano and Primaticcio, soon became famous for work of the same class.

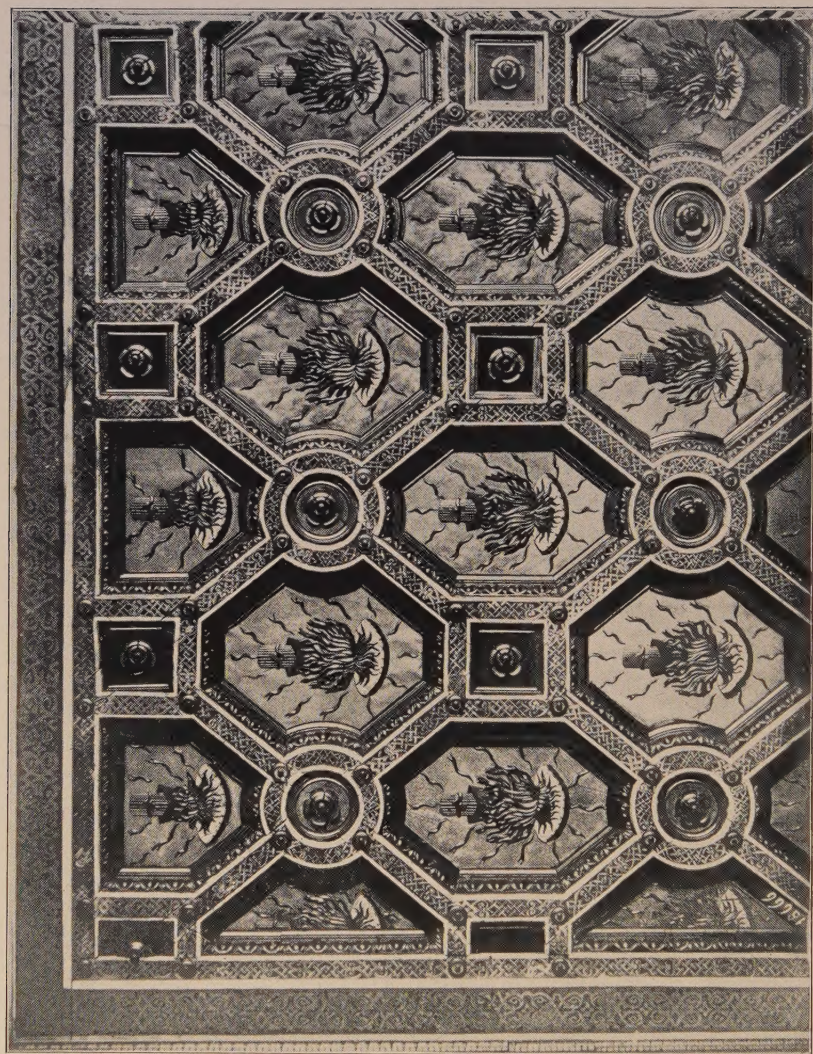
The history of this period, as far as it applies directly to architecture or decoration, has been so frequently referred to in the BROCHURE that it seems unnecessary to devote further attention to it at present.

In the article above noted the technical characteristics of the designs published were discussed. A word or two however concerning the development of the ceiling as an architectural feature may be of more direct interest. The authority for the following statements is Planat's "Encyclopédie de l'Architecture et de la Construction."

In the buildings of Egypt ceilings were formed of large stones, frequently of granite, but sometimes, as in the Temple of the Sphinx, of alabaster for the admission of light. In these buildings the roof-stones were supported upon stone lintels resting upon the walls or columns; and the construction was of the simplest sort. The same forms of decorations, hieroglyphics, figures, astronomical signs, etc., either incised or painted, were used as upon the walls of the buildings and upon all other exposed surfaces.

According to Blouet the ceilings of Greek temples appear to have been derived not so much from these Egyptian prototypes, to which they are often referred, as from wooden construction, to which they have an easily recognizable relationship. Pliny and other ancient authors assert that the ceilings of rectangular temples were ordinarily of wood, and this from the earliest periods onward. Such, for instance, was the ceiling of cypress-wood of the Temple of Apollo at Delphi. Sometimes cedar was used. The modern ceiling of the church of St. John Lateran in Rome will give an idea of the form and arrangement of a ceiling of this class. In the construction of wooden roofs the framework was covered with boards or reeds and plastered inside. The rectangular space between the beams, which was thus filled in and decorated, was called a *lacus* or *lacunar*. From this grew the arrange-





PORTION OF CEILING IN THE PALAZZO DEL TE, MANTUA



ment of square panels or caissons of the classic ceiling, such as that of the Temple of Mars in Rome and the Temple of Vesta at Tivoli, and which has come to be a stereotyped architectural form as common as the column and entablature. The use of square caissons, forming the compartments of a wooden roof, was applied by the Romans to stone; and by tradition and imitation it has come down to modern times. The Romans applied it to vaults and archivolts as well as to flat surfaces, as can be seen in the Pantheon at Rome. Hexagonal and octagonal variations of the square form can also be found in classic work. Since classic times there has been an almost infinite variation in the form and decoration applied to ceilings, multiplying and advancing with the added skill of the artist and craftsman.

## XVII. AND XVIII.

## CEILINGS IN THE PALAZZO DEL TE, MANTUA.

The Palazzo del Te was completed by Giulio Romano for Duke Federico II. in the early part of the sixteenth century. It consists of a number of buildings ranging in date from the fourteenth to the sixteenth centuries, each successive occupant having added to or enriched it. The ducal family of Gonzaga was noted for its liberal patronage of the arts, and the city was a famous centre of culture and education. Isabella d'Este, wife of Giovanni Francesco III., who reigned from 1484 to 1519, was a beautiful and accomplished woman, attracted about her some of the most eminent men of the time, collected with judicious taste valuable books and works of art, and added many of the decorations of the palace. The two portions of ceilings illustrated are of the period of the later work in the palace, above referred to, and similar in treatment to those described in Vol. II., No. 6 of THE BROCHURE SERIES, where a detailed description of colors and workmanship may be found. The panels are in colors and gold, with the dividing beams of contrasted colors with gold ornamentation, either inlaid or applied to the surface of the wood.

## XIX.

## CEILING IN THE CAMERA DEL DOGE, DUCAL PALACE, VENICE.

## XX.

## CEILING IN THE SALA DEI BUSTI, DUCAL PALACE, VENICE.

A description of the Ducal Palace may be found in Vol. I., No. 1 of THE BROCHURE SERIES. The two portions of ceiling decoration are of the later Renaissance period of the Palace, and probably date from the sixteenth century. They are evidently in stucco and probably gilded, without colored decoration.

## XXI.

## PORTION OF CEILING, NAVE OF PISA CATHEDRAL.

The Cathedral of Pisa was erected after the great naval victory of the Pisans near Palermo in 1063, by Busketus and Rainaldus, and consecrated in 1118. It is a basilica, with nave and double aisles, and transept flanked with aisles and covered with an elliptical dome over the centre. It is entirely of white marble with black and colored ornamentation. The façade is decorated with arcaded columns in successive stories, and open arcaded galleries. The interior is adorned with ancient Roman and Greek columns. The nave is covered by a flat coffered ceiling, richly gilded, while the aisles are vaulted, above which run triforia, which cross the transept to the choir. In 1596 the interior was seriously damaged by fire, but was subsequently restored.

The cartouche shown in the portion of the ceiling illustrated contains the arms of the Medici family with the ball at the top adopted by Catherine. This would indicate that this portion was one of the restorations after the fire.

## XXII.

## PORTION OF CEILING IN CHURCH OF THE JESUITS, CORTONA.

The date and workmanship of this peculiar piece of decoration we have been unable to determine. It is probably of wood, painted; but possibly of stucco on a base of wood. The design seems to indicate Spanish influence, which would be quite possible from the





PLATE XIX

PORTION OF CEILING IN THE CAMERA DEL DOGE, DUCAL PALACE, VENICE



relationship between the Jesuits of Spain and Italy during the fifteenth and sixteenth centuries.

XXIII.

SOFFIT IN PORTICO OF PAZZI CHAPEL, FLORENCE.

The Pazzi Chapel connected with the church of Santa Croce, was erected by Brunelleschi about 1420. It has a fine portal borne by six ancient columns. In front is a frieze of angels' heads by Donatello and Desiderio da Settignano. The caissons of the soffit are of the accepted classic type of the early Renaissance, and might almost be Roman; they are so vigorous and so large in scale.

XXIV.

PORTION OF IMPOST TO DOOR, BAPTISTERY, PARMA.

The Baptistery at Parma, begun from designs by Benedetto Antelami in 1196 and finished in 1270, is constructed of Veronese marble, is octagonal in form, and has three round-arched portals. These portals are decorated with sculptures of the thirteenth century.

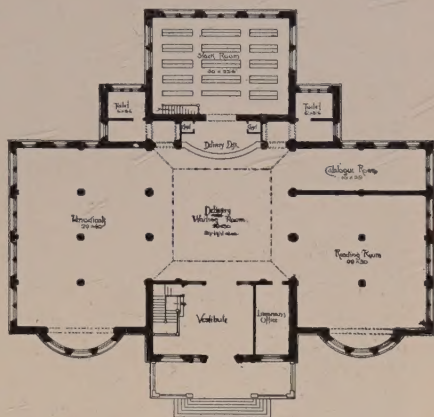
The portion of detail illustrated is selected as an appropriate companion for the ceilings shown in the other seven plates; but it should be noted that there is an evident difference in treatment of the mouldings and ornament in point of relief. The vertical position of the panels and the greater amount of light obtainable upon an upright surface demands flatter mouldings and less intense shadows.

## Brochure Series Competition "C."

OF the sixty-four designs submitted in this Competition many had to be excluded from consideration for the prize, because of the large size of the buildings represented, which were entirely beyond what was specified in the programme—a library of from ten to twenty thousand volumes. The conditions were purposely made as indefinite as possible in order that all the latitude consistent with good planning should be left to the designers; but many of the plans sent in were so elaborate and complex that it was impossible to consider them as coming within the conditions. In all good plans simplicity is a

prominent virtue. When in the process of design a plan begins to look "fussy" it is an indication that something is wrong. In the plans before us it was possible for a great many things to go wrong; and in consequence if the premises from which the designer started and his whole process of reasoning were not carefully considered there was risk of going astray at many points.

The point which was oftentimes a stumbling-block was a disregard for what would seem

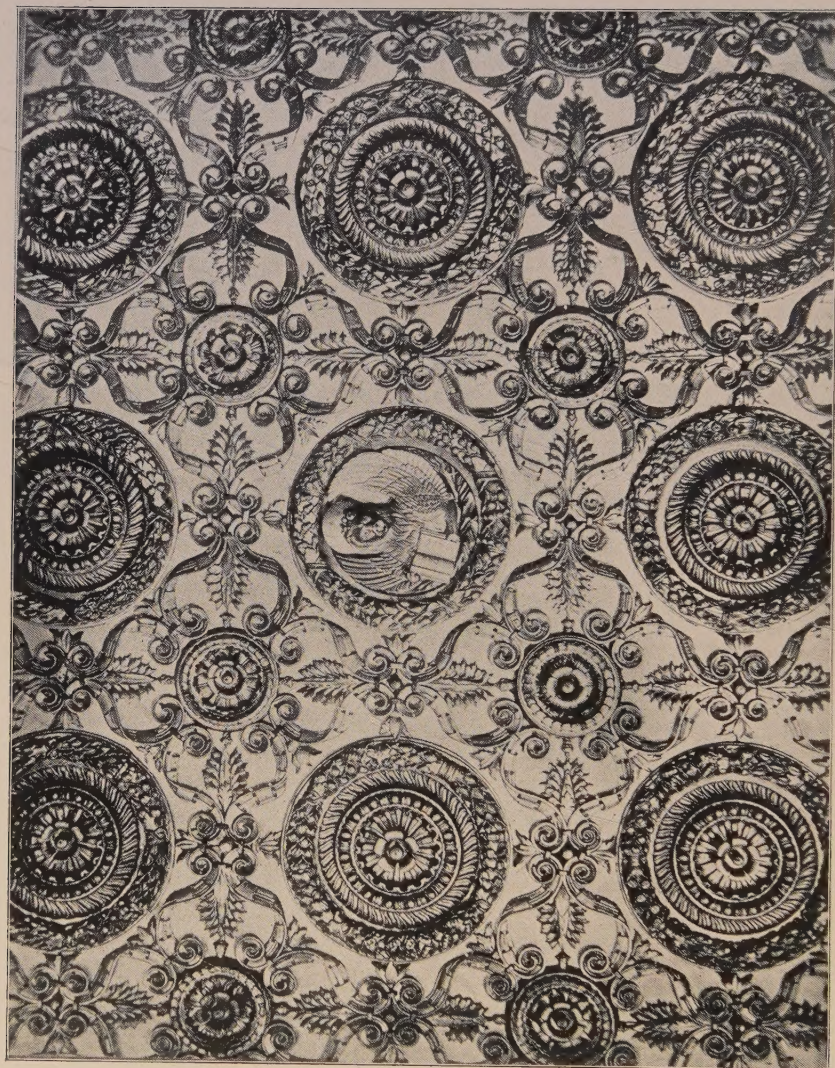


DESIGN OF VIRGIL L. JOHNSON ("ICTINUS"), 14 No. 38TH ST., PHILADELPHIA, PA.

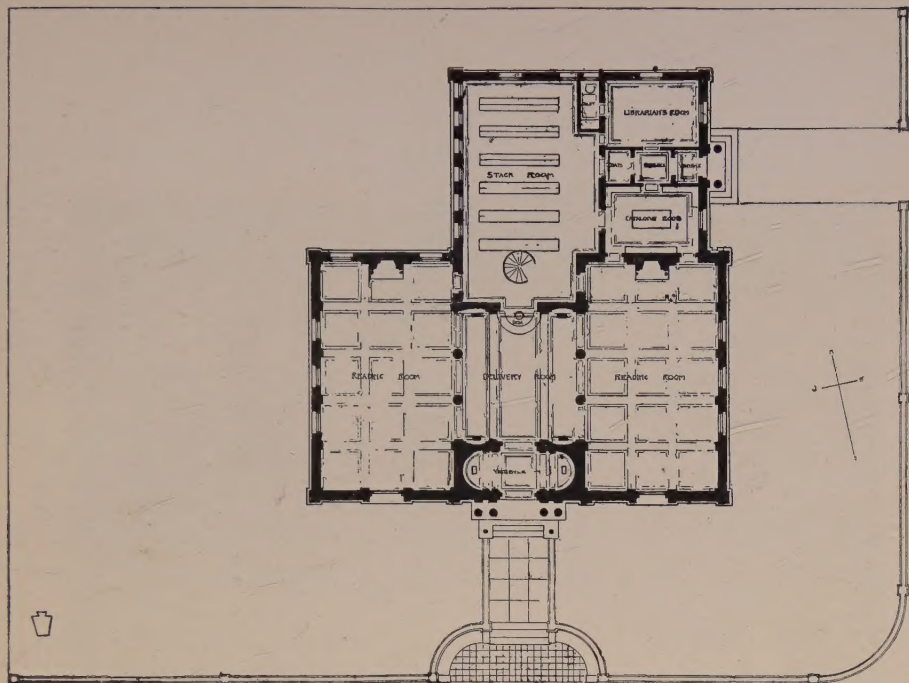
to be most obvious: that the books and their users should be given accommodations as near together and with as few obstructions between them as possible. For instance, the arrangement of the reading-room and stack-room at opposite ends of a long central building (a common mistake) with all the secondary rooms between, is not good planning. Many of the designs, though well started, were not sufficiently studied. This was especially noticeable in the placing and arrangement of stairways, toilet-rooms and other unimportant rooms. From the nature of the problem none of these could reasonably be allowed to occupy important positions in the building; but in many of the plans they were so placed that they either separated rooms which should not be separated, or interfered with light or proper supervision. In a library of this type, room should not be sacrificed on the first floor for toilet-rooms. In fact public toilet-rooms are not usually considered by any means essential in such buildings, although they may be introduced to advantage in the basement. Where a stairway for public use is necessary it would be desirable to place it near or connected with the vestibule, to avoid disturbing, more than necessary, the occupants of the reading and working rooms.

The cruciform plan, with the stack on the main axis at the rear and the reading and reference rooms in the right and left wings, has proved the most satisfactory solution of the present problem. Where light is obtain-





PORTION OF CEILING IN THE SALA DEI BUSTI, DUCAL PALACE, VENICE



1ST PRIZE DESIGN BY W. J. FREETHY, 85 WATER ST., BOSTON, MASS.

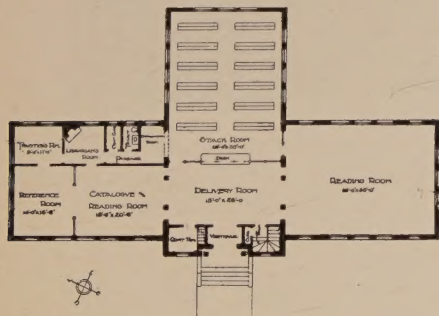
able on all sides this seems the most straightforward and simplest plan. The stack can thus be practically fireproof and isolated if thought desirable, and is most accessible to other parts of the building. The irregular plan with the entrance on the corner and an isolated stack at an angle of forty-five degrees, which was adopted by several designers, is the least satisfactory, and entirely unnecessary upon an open lot of sufficient size.

In making the awards, the judges (Prof. Francis W. Chandler, Professor of Architecture in the Massachusetts Institute of Technology, Mr. Charles C. Soule, Trustee of the Brookline Public Library and the Editor of

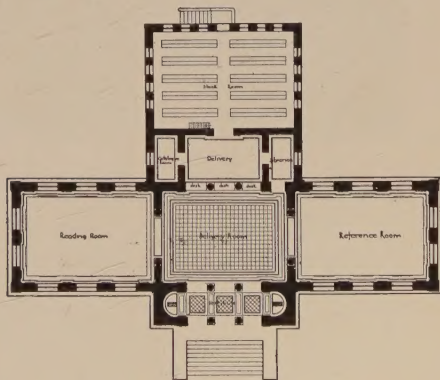
THE BROCHURE SERIES) made tabulated notes. An abstract of these notes concerning some of the most interesting plans has been printed on page 47.

## PRIZE DESIGN.

Design by Mr. W. J. FREETHY, 85 WATER ST., BOSTON. This plan has many excellent features. It is compact, well lighted, would make a building which could be easily and economically administered, and has all the essentials called for in the type of library specified. The periodical and reference reading-rooms are easily accessible both to the public and the attendant in charge. The



DESIGN OF LEON N. GILLETTE ("OWL"), 3915 BALTIMORE AVE., PHILADELPHIA



DESIGN OF GEORGE H. HIGGINS ("DORIC"), LYNN, MASS.



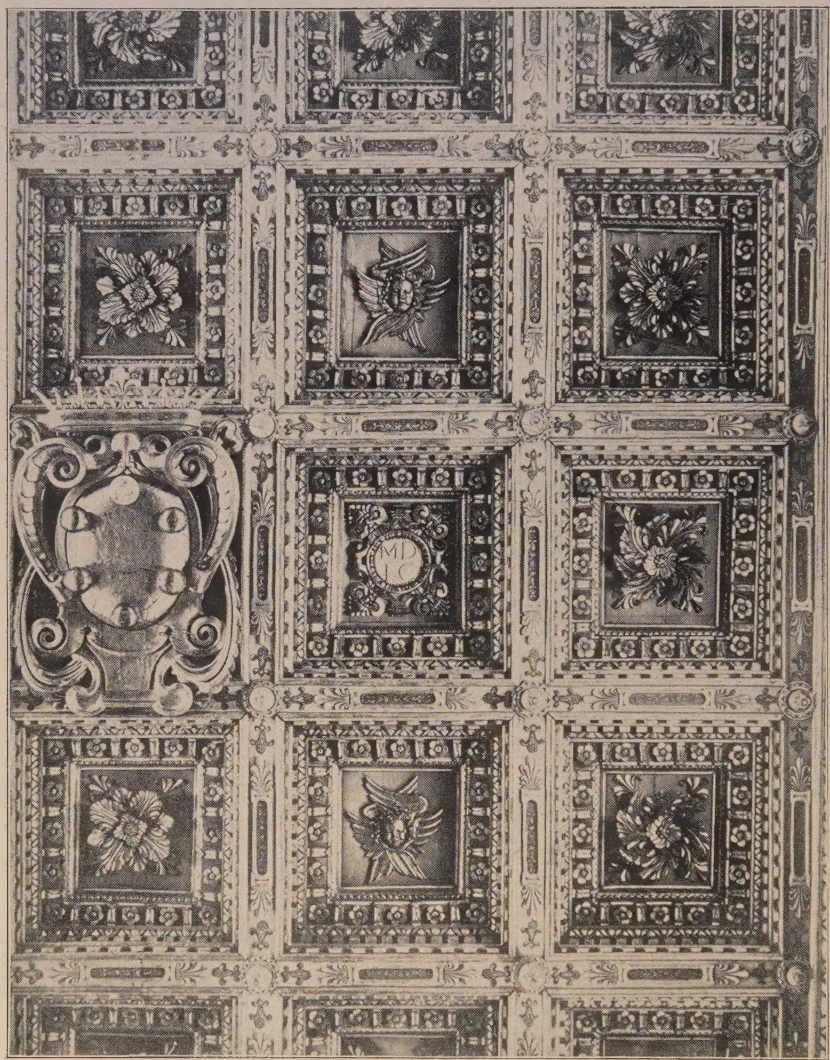


PLATE XXI

PORTION OF CEILING OF NAVE, PISA CATHEDRAL



Pseudonym.	Light	Compactness.	Opportunity for Supervision.	Arrangement.	Chance for Growth.	REMARKS.
Ictinus. (By V.L.J.)	Excellent	Good	Excellent	Good	Good	Catalogue and Librarian's rooms should go in place of Toilet.
Raida.	Good	Poor	Poor	Poor	Good	
T Square and Triangle. (Dev.)	Poor	Good	Good	Poor	Poor	
Double Circle. (Device.)	Good	Fair	Good	Fair	Poor	
Swastica. (Device.)	Good	Fair	Good	Poor	Poor	No Reference Room.
Claudius.	Excellent	Poor	Poor	Good	Good	Good. Omit side entrance.
Caxton.	Good	Poor	Poor	Fair	Poor	Many good points.
Crossed Torches. (Device.)	Good	Fair	Fair	Excellent	Poor	Well thought out. Too large. Omit corridors.
Libre.	Poor	Good	Fair	Fair	Good	Minor rooms badly placed.
Town Library.	Fair	Fair	Fair	Fair	Fair	Very carefully studied.
Doric.	Good	Good	Poor	Good	Good	
Simplex. (Device.)	Poor	Poor	Poor	Poor	Poor	Good arrangement of Book, Delivery and Reference Rooms.
Owl (Device. By R.W.S.)	Poor	Poor	Poor	Poor	Poor	Good idea, badly treated.
Talisman.	Poor	Poor	Poor	Poor	Poor	Some ingenious points.
Idée Fixe.	Poor	Good	Good	?	?	Unusual plan.
Fireproof	Good	?	Poor	?	?	
Z Bar.	Fair	Poor	Poor	Poor	Good	Stack-room good. Minor rooms badly placed.
Owl (Device. By E.P.B.)	Fair	Poor	Fair	Poor	Fair	Several good points.
Honi Soit qui Mal y Pense.						Alcove system bad.
Enigma						Might be good for large city library on small lot.
Swastica. (Device.)		Good	Bad	Fair (?)	?	Good points. Too many partitions in centre.
Owl (Device. By L.N.G.)	Good	Good	Good	Good	Good (?)	Novel plan for library Wings too long.
Cover.		Bad	Fair			Not bad as a whole.
Ictinus. (By F.M.M.)	Good	Poor	Good	Poor	Fair	Worked out thoroughly.
Alfalfa.	Fair	Good	Good	?	Good	Suggestive points.
X.						Too pretentious.
Nemo.	Good	Poor	Poor	Poor	Poor	Some good points.
Unit.						Too pretentious.
B in Double Circle. (Device.)	Fair	Fair	Poor	Poor	Poor	Fair.
Compass.	Fair	Poor	Poor	Poor	Fair	Fair.



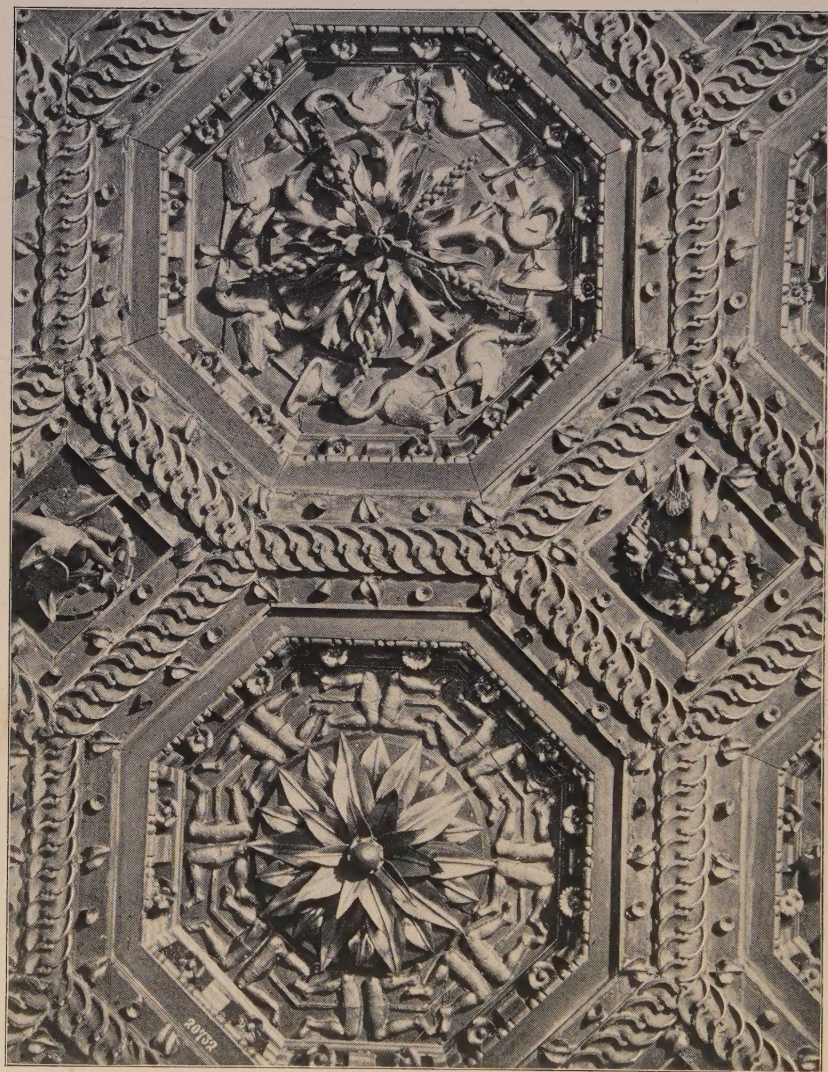


PLATE XXII

PORTION OF CEILING IN CHURCH OF THE JESUITS, CORTONA



delivery-desk is central and commands a view of practically the whole public portion of the building. The stack-room is well placed, well lighted and properly proportioned to the remaining rooms. The designer doubtless intended a public catalogue-room; but in a library of this size the catalogue can be placed in the delivery-room without taking too much space, while it would be desirable to have the librarian's room accessible from the public portion of the building. The judges would therefore suggest using the catalogue-room for the librarian, and the room in the rear for cataloguing and other administrative purposes. In case of the future growth of this library, the stack-room could be enlarged by adding one or more stories of stacks.

Considered from the architect's point of view rather than that of the library expert, this is an unusually intelligent and carefully studied plan. It is safe to say that it is superior, both practically and æsthetically, to a large proportion of American village libraries.

## Club Notes.

THE recent mobbing of a professor by the students of the Ecole des Beaux-Arts, an account of which was printed in our preceding issue, recalls former episodes of the same character. One of the most disgraceful of these was about fifty years ago, when Viollet-le-Duc, the greatest of all authorities on Gothic architecture, was at the head of the architectural department. At that time the Parisians were wild over everything Renaissance, despising the Gothic, going so far in their abhorrence of it as to seriously discuss the most economical way of destroying all of the Gothic edifices and cathedrals in France. Viollet-le-Duc, however, had the courage of his convictions; and, entirely against public opinion, insisted upon Gothic architecture being studied. The students, as they did not agree with him, rose up in wrath, driving him out of the lecture hall. In spite of his old age he was not only hissed and hooted at, but mobbed and beaten; dragged across the courtyard and thrown into the street. The gates were barred, and he was never allowed to return.

Our Correspondent in Paris writes: The "Concours Godboeuf" at the Ecole des Beaux-Arts was judged January 20. One hundred and sixty-six *projets* were presented, and the jury published a notice in which they expressed themselves as well pleased with the exhibition. The following Americans were recognized: — Mr. Frank E. Perkins received a 1<sup>re</sup> 2<sup>e</sup> medal, and Messrs. Davis, Rodman, Wyeth, Warren, Barber, Haskell, Phillips, Lowell, Potter, Dyer and Newton received honorable mentions. It is a curious fact that no American has ever won a *concours* for

a money prize in design at the Ecole. About thirty-five Americans are preparing for the coming entrance examinations.

At the judgment of the January problems of the second class at the Beaux-Arts, the following Americans received mentions: For a design for a Stair-case — Messrs. Chandler and Pope, First Mentions; Messrs. Hunt, Humphreys, Robins, Metcalf and Pulsifer, Second Mentions. For the "*esquisse*"; Messrs. Robins, Nash, Humphreys and Bosworth, mentions. For the "*analytique*"; Messrs. Ames, Bosworth, Brown, Holden, F., and Holden, B., mentions.

The First Annual Exhibition of Architectural Drawings will be held by the Pittsburgh Chapter of the American Institute of Architects, in the Carnegie Art Gallery, from May 2 to 31, inclusive. The exhibition will consist of architectural designs, mural decorations, sculpture, etchings and engravings.

The first of the series of papers on the History of Architecture, being given under the auspices of the Detroit Architectural Sketch Club, met with a gratifying success on the evening of January 24. As more than two hundred people crowded into the small lecture hall of the Museum of Art, it was decided to make arrangements to give the next talks in the Main Gallery of the Museum. Mr. Hill's paper proved to be most interesting, and taking into account the wealth of material Egypt offers, very satisfactory. It was illustrated by photographs, chalk-drawings, a large drawing of the Temple of Khonsu by Mr. J. A. Gillard, and lantern slides, among them being views from Edfou, Karnac and Dendera. A paper, on Greek work, was given February 7 by Mr. John Watrous Case.

On February 7 the members of the Chicago Architectural Club were requested to come to the Club rooms prepared with pencils, sketch blocks and bright ideas, to participate in a competition for the design of a building, the governing conditions of which were announced on that evening. A time limit of one-half hour was set for the preparation of sketches, and a general criticism and discussion of the problem followed.

On February 14, Messrs. Howard Shaw, Arthur Dean, Frank M. Garden, Henry W. Tomlinson, Wm. D. Gates, Hugo Arnold, E. A. Hoeppner and D. H. Perkins invited the members to an exhibition of their drawings at the Club's rooms.

The eleventh annual exhibition of works of Architecture and the allied Fine Arts will be held at the Art Institute, Chicago, under the auspices of the Chicago Architectural Club, from March 23 to April 15. This exhibition of original works not previously shown in Chicago will include Architectural Sketches and Perspectives in all Renderings; Projects for Public and Monumental Work; Scale Details of Public and Private Work; Interior Decorations and Furnishings (Samples and Sketches); Sculpture — Architectural and Decorative; Landscape Architecture; Archi-





PLATE XXIII

SOFFIT IN PORTICO OF PAZZI CHAPEL, FLORENCE





[FROM A FLASHLIGHT PHOTOGRAPH]

CHRISTMAS CELEBRATION OF THE T-SQUARE CLUB, PHILADELPHIA

tectural and Decorative Metal Work. Exhibits addressed to the Chicago Architectural Club will be received at the basement of the Art Institute not later than Friday, March 11. The committee in charge of this exhibition are Messrs. F. W. Kirkpatrick, Chairman; N. Max Dunning, Victor Andre Matteson, Birch Burdette Long, Harry C. Starr, Hugo Arnold, Clarence Hatzfeld.

A regular meeting of the T-Square Club was held on February 16. The programme of the competition for the evening, entitled "The Nucleus of a Town," had been arranged by Mr. Edgar V. Seeler, who led the criticism on the drawings submitted, and spoke in an interesting way on the possibilities of the general planning of cities. Mentions were awarded as follows: First, Mr. Ira E. Hill; Second, Mr. Arthur S. Brooke, and Third, Mr. W. P. Trout.

The regular monthly meeting of the Sketch Club of New York was held at the Club Rooms on February 5.

Mr. Henry F. Hornbostel, the speaker of the evening, delivered an interesting address on "Modern French Architecture," illustrated with stereopticon views. After the discussion of the regular business of the Club, and the adjustment of important financial questions, the Club adjourned to the "Stein Room" where refreshments were served.

In the Atelier Masqueray the month has been busy as usual. The sketches for the

Beaux-Arts Society competitions were handed in on February 1. Messrs. Armstrong, Schultze, Levitansky and Foster were awarded First Mentions, and Mr. Loud a Second Mention in the last Beaux-Arts Society Competition, Class A; Mr. Jallade, Second Mention and Messrs. Gray, Schalkenbach, Hutton and Koch, Third Mention in Class B.

By recent vote of the Cleveland Architectural Club weekly meetings are now being held that the series of lectures in Architectural History may be of greater profit. At the meeting held February 10, Mr. Ihna Thayer Frary read a paper treating of influence of the architecture of Egypt and that of Syria, Chaldea and Persia. The talk was followed by an interesting and spirited discussion.

The resignation of Mr. Chas. S. Schneider as secretary of the Club has been accepted, and Mr. Gustave B. Bohm has been appointed to serve as secretary until the annual election in May.

After considerable discussion as to the advisability of locating in new quarters, it has been practically decided to remain in the City Hall room. Steps are being taken to fit it up.

As an outgrowth of the winter's lecture work, other lines than the purely architectural are being followed. Each architectural lecture is preceded by one upon the actual history of the people, their civilization,

(Continued on page 54.)





PLATE XXIV

PORTION OF IMPOST TO DOOR, BAPTISTERY, PARMA



# The Brochure Series

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While the Editor of THE BROCHURE SERIES cannot hold  
 himself responsible for the care of unsolicited photographs,  
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 he will always be glad to consider them; and will return  
 those that he cannot use when postage is provided.

Entered at the Boston Post Office as Second-class Matter.

The attention of the readers of the BROCHURE is called to the announcements of two Competitions, both closing on the 15th of April, printed on advertising pages iv. and v. of the present issue. It had been the intention to announce but one Competition each month; but these two differ from each other so widely in character that it is to be hoped that many readers will enter both of them.

Competition "D," offered by the Ferrosteel Company for a register-face design, has the merit of being just such a practical problem as designers are every day called upon to solve;—a problem in artistic craftsmanship. The liberal prizes offered are a further incentive. As the Ferrosteel Company may care to use more of the resulting designs than those premiated, they have reserved the right to purchase, by private arrangement with the author, any others of the drawings submitted.

For the benefit of the magazine it is to be hoped that many readers will take an interest in "Extra Competition I." Naturally, the more exactly the BROCHURE can fulfil the wishes of its subscribers in the choice of subjects for illustration, the better; and such an expression of preferences as this Extra Competition is likely to call forth will prove most profitable. It may be well to repeat here from the announcement, that the Editor will always be grateful for the advice of any reader in regard to the BROCHURE. Such suggestions and criticisms are of the highest value; and every expression of opinion will have a most careful and courteous consideration. He would be glad to feel that each subscriber had a personal interest in the conduct of the magazine.

In the April issue of the BROCHURE is to be announced a Competition by the Cutler Manufacturing Company of Rochester, N. Y. The subject is an interesting one, a design to be printed in three colors for the cover of a small pamphlet, entitled: "Classical Architecture on the Shores of the Mediterranean."

## Books.

SUNLIGHT AND SHADOW. A Book for Photographers, Amateur and Professional. Edited by W. I. Lincoln Adams. Illustrated by original photographs from nature. New York: The Baker and Taylor Company. \$2.50.

In this book, concerned with the artistic rather than the mechanical possibilities of photography, "it is assumed that the reader has mastered the technicalities, and now desires to make better pictures." On such high ground, the editor more than supplements his book on "Amateur Photography" with one that will be helpful, not alone to the choice of a natural camera-subject, for instance, but to the most effective composition by introducing or leaving out figures from a landscape and other modifying touches; to the proper treatment of foregrounds and the sky, and to obtaining good effects in out-door portraiture; which themes are followed by a discussion of the hand-camera and its right and very wrong uses; instructive articles on instantaneous photography, marines, photography at night, lighting in studio portraiture for due modeling and softness of outline; on the difficult art of photographing children, and the art of grouping. With some papers and illustrations of his own, the text is collated in orderly fashion by the editor, from published articles and illustrations by such authorities as H. P. Robinson, editor of the *Photographic Times*, Alfred Stieglitz, Walter E. Woodbury and J. Wells Champney. The presswork, on thick leaves of plated-book, shows up the one hundred and forty half-tone illustrations to good advantage.

## Notes.

THE current number of *The Architectural Review* (Vol. V, No. 2) continues the plan followed in the two preceding issues, devoted successively to the illustration of the New York Public Library and the National Academy of Design, and illustrates with six plates of careful detail drawings, made especially for the *Review*, the principal buildings of the Trans-Mississippi Exposition to be held in Omaha next summer. Half-tone plates showing the elevations of these buildings from wash-drawings, also made for the *Review*, are given in the text. This number also contains, besides the editorial departments of current comments, reviews of books and periodicals, etc., an article upon the architecture of the Omaha Exposition by Mr. C. Howard Walker, of the firm of Walker & Kimball, architects-in-chief of the Exposition; and one by Mr. Edgar V. Seeler, Commissioner on Architecture to the Tennessee Centennial Exposition of last year, upon the planning of the latter exposition.



The publishers desire to announce that orders for over four hundred copies have already been received for "The Municipal Architecture in Boston, from Designs by Edmund M. Wheelwright, City Architect, 1891 to 1895." The edition will be limited strictly to five hundred numbered copies. The list of special advance subscriptions at \$20.00 has already been closed, and the remainder of the edition will be held at the full price of \$30.00 each. Until the edition is exhausted further orders will be entered at this price in the order of receipt.

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CLUB NOTES: CONTINUED FROM

PAGE 51.

their customs, their religion, their mode of living. The way is thus paved for a better understanding of the architecture. Reasons are found for building in this or that particular style. Preceding the lecture on Greek Architecture by Mr. John N. Richardson, President Herbert B. Briggs, on the evening of February 17, gave a talk upon the history of Greece.

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At the last monthly meeting of the St. Louis Architectural Club on February 4, the president announced the following committees: Lantern and Lecture: Messrs. R. M. Milligan, chairman, Robert Rust and John E. Rudden. Instruction: Messrs. Frank A. P. Burford, chairman, R. M. Milligan, Oscar Enders, Albert Guissart and Francis Cecil Dwyer. Library: Messrs. Emil H. Niemann, chairman, Samuel L. Sherer and Ernest C. Klipstein. Music and Entertainment: Messrs. Benno Jansen, chairman, Ernst Helfensteller and Frank J. Healy. Membership: Messrs. John C. Stephens, chairman, W. T. Bailey and Chas. H. Deitering. House: Messrs. H. G. Eastman, chairman, B. F. Orear and Edward E. Marquard. Each committee submitted interesting reports outlining the proposed work for the coming year. A new lantern has been procured and it is the purpose of the Lecture Committee to provide at least one lecture each month.

Owing to the resignation of Mr. Enders as instructor in pen and ink work, that class has been discontinued, as have also the classes in modelling and antique drawing. The report of the Library Committee showed that the nucleus for a library had been gathered, and an additional appropriation was made for the use of this committee.

It is to the social feature inaugurated early in the life of the Club that it owes its present prosperous condition. The Entertainment Committee therefore has been specially selected.

A movement is on foot to procure new quarters for the Club in the down-town district that it might be more convenient for the members. It seems to be the feeling that if the Club rooms were more accessible they would be more frequented, especially during the lunch hour.

The Chicago Architectural Club is enjoying a term of great activity. The membership is rapidly increasing and much interest is being manifested in the work of the Club, not by the members alone, but also by the architects of Chicago, who recognize the beneficial influences of such an organization on the profession at large. The event of the greatest importance at the present writing is the coming spring exhibition, to be held in the Art Institute, from March 23 to April 15. Preparations are being rapidly completed, and it is probable that this exhibition will be one of the most successful ever held under the auspices of the Club, both in the amount and character of the work to be exhibited. The date of opening has been so set as to allow plenty of time to receive drawings from the Exhibition of the Architectural League of New York. The different groups of members of the club who are preparing drawings, each of some project selected by themselves, are busily engaged in completing their work. These drawings are first exhibited in the Club rooms on Bohemian nights, when the members of the "squad" who have prepared them, act as the hosts. Three squads have already exhibited their drawings. The pen and ink and water color classes are well attended and promise to have a very interesting class exhibit. They have a large number of drawings to select from, and the collection will undoubtedly be of a high character for class work. The lectures given before the members have been largely attended. The course of five lectures, by Prof. Wm. Goodyear, given under the auspices of the Chicago Architectural Club and the Illinois Chapter of Architects in conjunction, was a marked success, and encourages the Club to extend still further its tutelage of members in this way.

After the close of the exhibition, several competitions are booked to be announced, and they are all of such nature as to call out the efforts of a large number of draughtsmen.

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The class-work of the Boston Architectural Club has been of exceptional quality and interest this season and has induced a large attendance at the classes. Modelling has usually been, both in established schools and in private classes, a subject which has given many difficulties; but the class this year under the instruction of Mr. Cairns has accomplished exceptional results. The work has wisely been restricted to modelling architectural ornament, mainly from verbal instruction, leaving the designer free to interpret the ornament in his own way. As usual, this method has developed the individual traits of the pupil and provided an insight into the possibilities of the art which has stimulated the interest of the students to a remarkable degree. The classes in planning, in drawing from life, and the French class, have all made commendable progress with continued interest.







PLATE XXV

MONT-SAINT-MICHEL FROM THE SOUTH